

Turkey's modern housing heritage: Apartment buildings and interiors in İzmir, Karşıyaka (1965-1980)

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Abstract

Housing architecture clearly reveals lifestyle, social/cultural/political/economic changes, and architectural approaches. The changing needs of society, negligible conservation awareness, and interventions in housing units due to urban renewal policies negatively affect historical continuity and permanence. It is therefore important for conducting multi-layered studies on the analysis and documentation of housing architecture and interiors, which are representative of the period. The aim of this paper is interpreting modern architecture through housing heritage and analysing the architectural features, residential life proposals, and modernist design approaches of selected interior spaces. In this context, Karşıyaka, İzmir, which has a qualified housing stock on the subject and is in danger of losing its current housing stock in a rapid transformation, has been determined as a case area. Within the scope of this paper, the modernist architectural features, and interior practices of four apartment buildings built between 1965-1980 in Donanmacı District have been revealed. The selected time range was identified to include periods that are important for Turkey's housing architecture - the periods of rapid development and modernization. The method includes literature review, sample identification, photography shooting, archive scanning, transferring data to digital media, and data analysis. The analysis which contains the facades and common areas of the apartments and plan schemes, and interior features of the flats has enabled the interpretation of design culture and the revival of apartment buildings as modern housing heritage values. Written and visual documentation of the apartments and interiors made the effects of the modernization process more visible and permanent.

Keywords

Apartment buildings and interiors, Housing architecture, İzmir-Karşıyaka, Modern architectural heritage, Values of modernism.

1. Introduction

Civil architecture which can be entitled as the elements that create urban texture is mostly disregarded as cultural heritage items due to lack of protection. Although their construction periods, scales, or typologies might differ, they include important clues about the living practices and housing culture. Even though there are numerous housing studies in Turkish literature, the ones which focus on mid-century apartment buildings, especially on their interiors are so few. There are several reasons behind the demolition of the apartments and loss of this cultural heritage including having non-registered structures, not having protection awareness, rapid urban transformation, and natural disasters like earthquakes. For minimizing the effects of the loss of heritage, conducting multi-layered studies gain more importance.

The spatial composition and material culture components of the apartments, which are the built manifestations of contemporary life, have been tried to be revealed through the analyses made in this study. Thus, the representative elements of the apartments, which represent the plurality, complexity, and ambiguity of modern architecture, in the context of international and local modernism have been examined in terms of architecture and interior space.

The apartment is addressed in this article as a social, cultural, political, economic, and architecturally created entity. The apartment is studied as a building typology as well as a complex set of expressions at the scales of architecture, urbanism, and interior space in this framework. As a result, the apartment has been investigated as an economic item, a social idea, a cultural manifestation, and a domestic living environment that reflects daily life and spatial behaviours.

Within the scope of this paper, the focus is İzmir mid-century apartment buildings aiming to create awareness via identification, research, documentation, analysis, and re-animation of them. As the case study area, Karşıyaka was selected which has many representative building stocks referring to the subject which are in danger of demolition.

In more detail, the architectural features, and interior characteristics of four selected apartment buildings between 1965-1980 in the Donanmacı District are studied. The research is mainly constructed on the below research questions:

1. From which aspects İzmir, Turkey is important in terms of analysing local modernism?
2. What is the contribution of analysing apartment blocks upon facade, apartment common area, and living room for modern housing heritage?
3. What is the importance of documentation and analysis of modern housing heritage for the history of architecture and interiors?

2. Development of housing architecture in İzmir

İzmir has been an important settlement throughout history due to its strategic location. As a port and cosmopolitan commercial city, the effects of the city's development are also reflected in its architectural culture, which includes international architectural influences.

In the 16th century, İzmir became a foreign trade port and international trade center, which led to population growth. In the 19th century, settlement expanded rapidly from the city center to the north and south, with the city developing an urban identity at the beginning of the 20th century. In 1922, İzmir experienced a major fire at the end of the War of Independence. After the proclamation of the Turkish Republic, the city's population declined significantly because of the fire and the emigration of minority groups. This disrupted the city's previous rich commercial, cultural, and social life (Martal, 1992; Ballice, 2006).

On the other hand, the fire provided the new republic with the opportunity to create a modern city. In 1925, René and Raymond Dangér prepared a new city plan, which was Turkey's first example of the modernist/positivist approach of the time. The construction of new houses, especially in the burnt areas, continued with the emergence of 2-3-story family apartments. Between 1923 and 1965, the residential building design was significantly influenced by realism and idealism. The goal was

to create a modern and new national identity in İzmir and Turkey as a whole. However, architectural products were limited by continuing economic difficulties during the post-war period, insufficient investments, a lack of technology and technical manpower, a shortage of architects and craftsmen, and limited material possibilities. Thus, the city's ambitious approach could not be realized (Ballice, 2004).

During the 1930s, wealthy families started to build two-story, single-family houses with gardens and three-story, income-oriented apartments in response to the increased population. During the 1940s, multi-story family apartments and rental houses spread. The main considerations were functionality, expressing family prestige, and reflecting modernist architectural language (Ballice, 2009).

During the 1950s, İzmir's housing demand increased rapidly, leading to the construction of four and five-story apartments with reinforced concrete systems. Common architectural features included geometric shapes in symmetrical facade arrangements, exposed columns, bay and rectangular windows, wide eaves, white window frames, uninterrupted windowsills, and rounded corners (Eyüce, 1999; Koç, 2001).

The new land-use plan for İzmir (Kemal Ahmet Aru, 1952) allowed the construction of new five-story buildings. The amendment of the Land Registry Law in 1954 defined apartments as single dwellings and led to the Condominium Law in 1965, which encouraged a rapid increase in the number of apartment buildings in İzmir, as in other cities in Turkey. These modernist residential buildings, mainly in Alsancak, Güzelyalı, and Karşıyaka, reflected local modernism by integrating national and international architectural values (Alyanak, 1979; Ballice, 2006).

Starting in 1950s, "International Style" had started to be seen dominantly in the apartment buildings with their spatial organizations through regressed ground floors, prismatic masses elevated on columns, flat roofs with reinforced pergolas, symmetrical facade compositions, continuous horizontal windows between floors, horizontal slabs and vertical surfaces, balconies with thin

balustrades and mosaic panels.

During the 1950s and 1960s, the multi-story apartment built in accordance with the aesthetic language of Modern architecture became a phenomenon that swept through Turkish cities. Apartmentization, as stated in Modernism's formal vocabulary, had taken root in Turkey, as it had in many other countries. These were rectilinear prismatic masses of standard height with reinforced concrete load-bearing structures and complete glass and unpainted facades. Apartment complexes undoubtedly reinforced a sameness or placelessness that became associated with the Modernist paradigm in the post-World War II era. They were designed as modernist objects and symbols that represented a high standard of living. Most significantly, in an era of increasing urbanization, they were considered a desirable and cost-effective housing option. In the 1950s and 1960s, when modernism became the dominant architectural norm worldwide, it influenced many Turkish architects and interior designers who created modern homes.

The interiors of the first examples of flats created according to modernist rational design principles were large, making them more affordable for high-income people. The architects justified the apartment sizes, claiming that they were appropriate for the Turkish family's socio-cultural structure. As a result, the sofa, which is the central space in a traditional house around which the rooms are organized, is redesigned as a narrow and long corridor around which the bedrooms and bathroom are organized. Adjacent to the entrance area was the kitchen and small toilet, from which the living and dining area was accessible. This plan scheme is a standard scheme for all apartments built in the following years.

A new facade decoration language was established on the facades of apartments in response to the simpler aesthetic understanding of modernist architecture. A collective Modernist aesthetic arose from these ornamental features. Confront solid-void articulations, ornate concrete panels with beehive sunshades, brise-soleil, smooth plaster, huge & glazed surfaces, colorful

BTB wall decorations, and concrete roof pergolas were all hallmarks of this period (Gürel, 2007).

While some apartments' exteriors had a minimalist look, the interiors had richer and more decorative uses. The lobbies of the apartment buildings were still in keeping with the exterior. Details expressing material culture, which are far from rational, were used in the residences' interiors. With their dimensions, materials, and decorative aspects, elevators, stairs, and entrance lobbies were created as prestige locations.

The height of residential buildings increased dramatically during this time. Technical advancements in the construction industry, widespread elevator use, economic incentives, and rising property values in city centers all contributed to this development (Gürel, 2007).

After the 1960s with the Property Ownership Law (1965), apartment blocks with six-seven floors as row housing had spread instead of individual rent houses with four-five floors. The 1965 Condominium Ownership Law is a revised version of Law No. 1954, which recognizes each apartment in a building as a separately held asset and legitimizes apartment ownership. The apartment has become a profit entity rather than an elite object as a result of this regulation, and the concept of the apartment has grown more widely accepted in society.

The 1970s can be defined as the period in which modernist design language started to be eroded as the result of build and sell housing productions. In response to increasing housing needs, the general characteristics of newly produced apartment buildings remain the same whereas they only differ from each other via small differences including entrances and balcony railings. The new plan scheme in which rooms are connected via a corridor emerged during this period. The outstanding characteristics of housing in this time can be characterized as wide windows and balconies with geometric forms.

From the 1960s to the late 1970s, Western-style cubic furniture was used in the living spaces to promote modern living while built-in furniture became common, such as storage units, cabi-

nets, glass or wood wall panels, alcove shelving, and concealed lighting fixtures in suspended ceilings (Gürel, 2007; Uzunarslan, 2002). While interior surface coating materials varied depending on the owner's social status, oil-based paints and/or wallpaper were generally used on walls, mosaic and marble for floors in entry and wet areas and imported parquet and plastic-based materials for floors in living and sleeping areas. Interior designers in İzmir during this period included Ali Baylav, Kadri Atamal, and Fikret Tan while local furniture manufacturers included Alkanat, Fırça Palet, Sim, Hazım, Haraççı Kardeşler, and Cimbom. The architects who contributed to İzmir's modern architecture by designing high-quality apartment buildings between 1950-1980 can be listed as follows: Abdullah Pekön, Alp Türksoy, Fuat Bozinal, Harbi Hotan, Melih Pekel, Mesut Özok, Necmettin Emre, Rıza Aşkan, and Suat Erdeniz (İzmir Kent Belleği).

When it came to 1980s, standardized apartment building architecture became a target which is a result of row housing and interiors without daylight caused by adjacent building construction regulations applied in most of the housing areas.

2.1. Development of housing architecture in Karşıyaka, 1950-1980

Karşıyaka, located to the north of İzmir city center and across a bay, was established as a settlement in the second half of the 19th century. With the completion of the İzmir-Kasaba railway line in 1865 and the start of regular ferry services in 1884, Karşıyaka grew rapidly to become a dense urban settlement for Levantines and other minorities (Sormaykan, 2008). A tram line was opened in 1906 and the settlement was connected to the city by a road. With these developments, Karşıyaka quickly became one of İzmir's most important residential areas.

During the 19th century, Levantines and other foreigners mostly built Chios-type houses (two-story buildings with bay windows strung together) and villas, along Karşıyaka's shoreline. After 1923, however, immigration to İzmir increased the demand for housing,

leading to the construction of one- or two-story single-family houses and later three-story family apartments.

In the 1930s and 1940s, Karşıyaka became a prestigious district through various developments, such as the draining of marshes, extension of the shoreline to form the main road, and construction of a new breakwater (Seymen, 1992). In the 1950s, the urban space was further transformed by further extension of the shoreline, transportation developments, and urban development due to population growth. Under the new land-use plan, implemented in 1952, Bostanlı and its surroundings were opened up for residential development, with three- and four-story apartments along the main streets (Sayar & Sormaykan Akdur, 2009). After Karşıyaka was officially declared a “district” in 1954, it quickly became one of İzmir’s most important settlements. After the 1950s, significant architects and engineers in Karşıyaka included Kemal Türksönmez, Bülent Doruk (Master Civil Engineer), Affan Karaca, Faruk San, Ürün Güray, Ergun Unaran, Armağan Çağlayan (Master Civil Engineer), Semih Aygıt, Gün Birsnel (Master Civil Engineer), Necdet Ersin, Öner Sına, Atilla Yüzbaş, Oral Alşan, and Fuat Cebeci (Master Civil Engineer) (İzmir Kent Belleği).

Due to the 1965 Condominium Law, high-rise buildings were preferred to low-rise ones, which transformed Karşıyaka’s urban texture, particularly its buildings, streets, and architectural identity. It also experienced intense population growth, especially during the 1970s, with settlements spreading around the original district. İzmir’s leading architects produced houses in Karşıyaka during this period, including Alp Türksoy, Akif Kınay, Bedri Kökten, Cahit Akan, Cavit Ölçer, Fahri Nişli, Faruk San, and Ziya Nebioğlu (Gündüz, 2006).

All the developments experienced during the formation of housing patterns in İzmir can be seen in Karşıyaka specifically. After the proclamation of the Republic, the diversity in the historical texture increased with newly developed modern buildings. After the 1950s, this modernist approach enabled Karşıyaka to develop a new architectural identity. With the Flat Ownership

Act in 1965, apartment buildings started to become the predominant housing typology and their numbers increased rapidly. Therefore, 1965 was chosen as the starting point for this study, when multi-story apartments first spread, and urbanization accelerated. The endpoint is 1980 when transformations were experienced in every field as new and easily accessible materials and construction technologies appeared.

2.2. Studies of housing architecture in Karşıyaka, İzmir

The literature review showed that modern housing architecture in Turkey has been discussed by many researchers from different perspectives. In particular, the following notable authors have conducted research into the architecture and history of modernization in Turkey: Akcan and Bozdoğan (2012), Aslanoğlu (2001), Batur (2005), Birol (2006), Bozdoğan (2002), Ergut (2009), Evin & Holod (1984), Hasol (2017), Madran & Alptekin (2011), Sey (1998), and Tekeli (2009).

Important studies of Turkey’s history of modernization in housing include Bilgin (1996), Gürel (2009), Kayserili and Kocaman (2014), and Yücel (1984).

Significant studies of the history of İzmir include Atay (1978), Serçe, Yılmaz and Yetkin (2003) while the following authors studied İzmir’s housing culture: Author (2004, 2009), Çıkış (2009), Eyüce (1999), Güner (2006), Sayar and Zengel (2004).

Studies of Karşıyaka’s history and architecture include Erdoğan (2012), Gündüz (2006), Küçükerman (2014), and Yılmaz (2007) while Sayar and Sormaykan Akdur (2009) studied Karşıyaka’s housing specifically.

Finally, several master’s and doctoral theses have investigated these subjects from various approaches. Doctoral dissertation studies related to Turkey’s modern architecture include Güney (2005) and Gürel (2007). Author (2006) conducted doctoral research on İzmir’s housing architecture while Esenalp (2016), Gönültaş Tekin (2019), Güler (2021), and Sormaykan (2008) conducted master’s research on Karşıyaka’s housing.

Table 1. General information about case study apartment buildings. Prepared by authors.

	Gökçeoğlu Apartment Block	Gediz Apartment Block	İpek Apartment Block	Dolunay Apartment Block
Construction Year	1966	1967	1971	1979
Location	Cemal Gürsel Street, No: 296 Donanmacı District, Karşıyaka, İzmir	Cemal Gürsel Street, No: 290/292 Donanmacı District, Karşıyaka, İzmir	Cemal Gürsel Street, No: 414 Donanmacı District, Karşıyaka, İzmir	Cemal Gürsel Street, No: 372 Donanmacı District, Karşıyaka, İzmir
Architect(s)	Faruk San (A.F.A. Architecture and Engineering Office)	Faruk San (A.F.A. Architecture and Engineering Office)	Bedri Kökten	Kemal Türksönmez, Semih Aygıt
Number of Floors & Flats	Eight floors, including the ground floor (shop) One flat per floor, in total six flats	Nine floors, including the ground floor Block 290: one flat per floor, in total eight flats Block 292: two flats per floor, in total 16 flats	Nine floors including the ground floor One flat per floor, in total nine flats	Nine floors, including the ground floor Two flats per floor, in total 18 flats

3. Method

With the goal of drawing attention to mid-century apartment buildings in İzmir, identifying them from a defined period and region for research, analysis from various perspectives, and re-animation through 3D visualization, this study examined four Karşıyaka apartment buildings in detail: Gökçeoğlu, Gediz, İpek, and Dolunay Apartment Blocks (Table 1).

3.1. Case study/sampling

Within the scope of the study, Karşıyaka which bears the traces of the urban and architectural transformation and contains qualified housing stock related to the historical range of the study was selected as a case study area. The historical processes considered to be important in apartment architecture were taken as a reference while determining the historical range of the research. The period of the study (1965-1980) includes certain breaking points and developments.

The reasons for choosing Karşıyaka as a case study area can be summarized as follows; the lack of studies on Karşıyaka housing especially focusing on interiors, the relatively few studies on Karşıyaka housing architecture compared to the number of researches produced for other regions in İzmir, the rapid transformation of existing housing stock due to the effects of Urban Transformation Law, the having qualified multi-story houses produced by architects for the relevant period, the necessity of documenting and analyzing the diversity of qualified apartments.

The four multi-story apartment buildings for this study were selected from Karşıyaka according to the follow-

ing criteria:

- They were constructed in 1965-1980, when multi-story apartment buildings spread rapidly due to changes in the identification process of apartment buildings under Land Registry Law 6217 of 1954 and the Property Ownership Law of 1965.
- They are representative of modern residential life in Karşıyaka during the 1960s and 1970s with their urban context values in terms of their architectural features, residential life proposals, modernist design concepts, and reflection of historical continuity.
- They reflect the architectural characteristics of the period in accordance with the cultural, historical, technological, environmental, and climatic conditions.
- They have a different character to İzmir's general urban texture.
- They were designed by architects in the literature.
- They were constructed using contemporary construction technologies.
- They are original in terms of interior space solutions and materials.
- The architects designed them as an alternative to contemporary economic and political approaches.
- They have left traces in the city's architectural, cultural, and social memory.
- They have aesthetic value and design originality in terms of their design understanding, transparent facade layouts, plan schemes, materials and architectural details, facade arrangement principle through the reinforced concrete

	FACADE	APARTMENT COMMON AREA	LIVING ROOM
GÖKÇEĞÖLÜ APARTMENT BLOCK			
GEDİZ APARTMENT BLOCK			
İPEK APARTMENT BLOCK			
DOLUNAY APARTMENT BLOCK			

Figure 1. Facade, apartment common area, and living room visuals of case study apartment buildings. Prepared by authors.

construction system, open plan, and wide window openings.

3.2. Data collection and procedures

The method followed six stages. The first two stages were theoretical: a literature review and archive scanning. The next three stages comprised the fieldwork: selection of the case studies, photographing the selected cases and digitizing the architectural data and photographs. Finally, the data from the theoretical and fieldwork stages were evaluated.

The literature survey included detailed research of İzmir and Karşıyaka specifically, the period and its architectural qualities, and modern housing culture in Turkey, İzmir, and Karşıyaka. Municipality and title deed archives were scanned in addition to articles, books, theses, magazines, exhibitions, brochures, social media, and city and personal archives. İzmir's Three-Dimensional City Guide and Parcel Inquiry databases were other archive scanning tools used to confirm locations and obtain detailed information about

the apartment buildings.

Case study selection was conducted through on-site observation to analyze Karşıyaka neighborhood and its existing building stock. This process was supported by oral history studies. The oral history studies were mostly able to make through online meetings due to the Covid-19 pandemic. Once the cases had been selected, the exteriors and interiors were photographed after gaining the necessary permission. Each building's interior dimensions were also surveyed using tape measures and scanners. All the collected textual and visual data was then digitized for permanent documentation and analysis. The 2D and 3D data transfers were conducted using Rhinoceros, Autocad, and Photoshop software.

Finally, the evaluation involved analysis and interpretation, mainly focused on the interiors.

3.3. Data analysis

The four apartment buildings selected within the scope of the study were designed in accordance with the conditions of the period and region such as culture, history, technology, environment, and climate. These differentiating features were revealed by analyzing the facades, apartment common areas, and living rooms. While data analysis is based on objective information obtained as a result of archive scanning and literature review, it is supported by data obtained from on-site observation and oral history studies. During the oral history studies, some questions were asked. These questions briefly include personal information, building, and environment relationship, facades, apartment common areas, interior space and furniture details, daily household items, visual materials, and documents (see Appendix 1). This analysis finds out the tangible features of the buildings such as architectural designs, architects' approaches, original values, and construction systems, on the other hand, it also reveals the intangible features of the buildings such as meaning, context and environment, users, historical and cultural patterns.

4. Results

The unique characteristics of all the case study apartment buildings, which are still preserved today, are simple facade designs with transparent mass effect, linear and permeable balcony railings, mosaic-covered staircases and iron railings, modernist plan schemes, simple and functional interior details with built-in furniture designs (Table 2). While Gediz and Dolunay Apartment Blocks have rectangular-shaped balconies which create a horizontal effect on facades, Gökçeoğlu and İpek Apartment Blocks have angled-shaped balconies which provide better use of the landscape by minimizing the negative impact caused by the narrowness of the parcel (Figure 1).

4.1. Results of Gökçeoğlu Apartment Block

4.1.1. Facade

The facade layout of Gökçeoğlu Apartment Block represents the simple architectural approach seen in İzmir between 1950 and 1980. The facade elements produce wall-window-balcony integration and solid-void balance. One of the most characteristic architectural elements is the balconies on the front facade that continue horizontally along the entire facade without interruption. The facade layout also differs from the coastline with its angled balcony form. The entrance surfaces use beige marble while the entrance door uses glass and ironwork. The door has a solid wooden door handle located in a large transparent opening. The name and number of the building are located on the glass surface above this transparent opening (Figure 3).

4.1.2. Apartment common area

In the apartment common area, terrazzo was used as flooring material for the entrance hall, stairs, and landings. The iron stair railings, painted with beige oil paint, have a simple design of three profiles extending linearly along the slope of the stairs, attached to the vertical elements at two points. The post box is a thick wooden shelf with an orange lacquer finish. Its upper surface hinges open as a cabinet

door so the interior can be used as well. The elevator door, painted with light beige oil paint, is the same as when it was built. The flat entrance doors are in solid, oil-painted oak wood with brass door handles (Figure 5).

4.1.3. Interior of the flat

The living room of Flat 4 (belonging to Ülkü Kayaalp) has preserved the period's interior elements, such as the dining table, sitting groups, console, and showcase.

“The original parts are everywhere... because there are no functional deficiencies.” (Ülkü Kayaalp, interview, 2020).

“My furniture was custom made so I have not changed my furniture until now.” (Ülkü Kayaalp, interview, 2020).

There are three different sitting groups in the living room. The first set, consisting of two seats and a coffee table, is located in front of the fixed window with the sea view. The second set, consisting of a sofa set (one triple and two single seats) and a coffee table, is located close to the room's entrance door. This set can be defined as classic and semi-classical, handcrafted, massive furniture from the 1980s and 1990s. The third set, consisting of five armchairs, two with armrests and three without, is situated in front of the dining table and open to the balcony. This massive walnut sofa set is a local 1950s' replica of Louis Philippe period furniture. The dining area has a table and eight chairs made of mahogany and Sapele-coated polyester polished solid wood from the 1980s-1990s. There is also a buffet (credenza), which is part of the dining table set, and a tall glass showcase (Chiba cabinet).

“The living room culture was important to us. We had dinner in the living room as a family and we had guests at night. The dining table is located close to the kitchen. Our kitchens are very small, so we usually did not eat in the kitchen.” (Ülkü Kayaalp, interview, 2020).

The living room has pendant lighting. These brass and opaline glass chandeliers were produced in Europe in the early 20th century as oil lamps before their conversion to electric lighting. Next to the living room entrance door is a mirrored and wooden telephone stand from the 1980s (Figure 7).

4.2. Results of Gediz

Apartment Block

4.2.1. Facade

The building is a cubic, multi-story apartment building with a symmetrical facade, of a type that was frequently seen along İzmir's shoreline after 1950. The main entrance is from Cemal Gürsel Street while the rear opens to a garden, although this is now used as a car park. Each flat has both a front and rear balcony, accessible from the living room and the bedrooms, respectively. While the unity of wall-window-balcony is balanced on the front facade, there are openings that continue along with the balcony. The original facade could not be preserved because some balconies have been enclosed. Travertine in two different beige tones was used on the wall surfaces in front of the apartment entrance door, which uses glass and brown-painted aluminum metalwork, and has an asymmetrically shaped aluminum door handle. The door has three wings, one of which is fixed whereas the other two can be opened. The building's name and the number are located on the glass surface of the fixed wing. The balcony doors on the rear facade have wooden shutters, which include a system detail allowing both air and light to enter even when they are closed (Figure 3).

4.2.2. Apartment common area

In the apartment common area, palladiana terrazzo is used in front of the apartment door, tiles in the entrance hall, and terrazzo on the stairs. Beige travertine is used for the wall surfaces in front of the apartment entrance door and the apartment entrance hall. As in Gökçeoğlu Apartment Block, the stair railings have a simple design of three profiles in linear form, attached to the vertical elements from two points. The iron profile railings are beige oil painted. The entrance hall has seven white metal post boxes with locks. The elevator door retains its original light beige oil paint and a circular metal handle and rectangular semi-transparent part window of wired glass. The flat entrance doors are made from solid, oil-painted oak wood with brass door handles (Figure 5).

4.2.3. Interior of the flat

Many of the living room furnishings reflect mid-century modern period characteristics in terms of materials (polyester, Formica, etc.) and design (straight lines, geometric forms, etc.). The furniture also reveals traces of the modern movement that emerged after the Bauhaus movement. The armchairs, sharp-edged coffee tables with geometric designs, polyester-coated bookcase unit, and functional office furniture made from industrial materials exemplify the furniture of the beginning and development period of modernism. The living room, located at the front of the building, is separated from the entrance hall either by a door or separator, depending on each flat's interior plan. In Flat 12, Block 290 (belonging to Süha Tarman), the living room is separated from the entrance hall by a white lacquered, geometric MDF separator. As was common in the post-Bauhaus period, this element was designed for functionality, specifically to make open plans useful and strengthen the interior-exterior relationship. Flat 12 has two different seating groups, located close to the balcony and openings in the living room. One set, consisting of four mid-century modern armchairs and a sofa, is positioned in the area opening to the balcony. Behind it is a polyester polished cabinet close to the entrance door. The other set, consisting of a massive walnut sofa and two armchairs, is in front of the fixed window with a view of the facade. These are handmade furniture pieces from the 1940s and 1950s. Finally, behind this set and close to the entrance door is an eight-person dining table of fine craftsmanship.

"The dining table set belongs to Mobilko, one of the companies that took part in the furniture fair that opened in İzmir Fair on April 14, 1981." (Süha Tarman, interview, 2020).

A glass cabinet of four modules is positioned symmetrically behind the dining table with the other cabinet. The furniture in Flat 12 from the 1950s and 1970s was inspired by international style designs but produced with local materials. Each piece reflects the characteristic features of the period when it was made (Figure 7).

"We left the items in almost the same

layout as the furniture from the 1970s... For example, especially the floor materials. So, the floors are from a factory called 'Famerit'. Doors, windows... some things have necessarily changed, but generally the building is in good condition." (Süha Tarman, interview, 2019).

4.3. Results of İpek Apartment Block

4.3.1. Facade

Like the other three buildings in this study, İpek Apartment Block has a facade layout that references the simple architectural approach seen in İzmir during 1950-1980 that provides wall-window-balcony integration and solid-void balance. To expand the surface opening to the view on the front facade and capture a different perspective, an angled facade arrangement was applied to part of the living room. This angled part has balconies arranged orthogonally, accessed by a wide sliding door system on all floors. The permeable balcony railings, formed from vertical thin iron elements that do not interrupt the visual connection, increase the building's transparent mass effect.

"Originally the railings were white, the balustrade was brown." (Hande Kökten, interview, 2021).

"The original joinery of the living room was iron ... The balcony door was a sliding door... All the other original joinery was wooden, the kitchen and small room are still preserved." (Hande Kökten, interview, 2021).

The original canopy of the apartment entrance door and the glazed entrance door of aluminum no longer exist. On the original entrance door, the name and number of the building were written on the fixed glass. The entrance currently has a wrought iron double-wing door. The wall surface to the right of the entrance door retains the original beige travertine, on which the name and number of the apartment are written (Figure 3).

4.3.2. Apartment common area

In the apartment common area, the original design of the entrance hall had horizontal and vertical elements combined with different textures and materials to create a balanced interior space while the flooring was a black tile mosaic with white pieces. Today,

however, the entrance hall has lost its original design qualities as the interior has been damaged by renovation and destruction of the original post boxes and electrical panels while the flooring is now brown-beige ceramic tiles. The level difference in the transition from the entrance hall to the elevator hall has decreased to a single step. On the other hand, the stairs and landings retain the original grey terrazzo with black and white mosaic pieces. The elevator (Hisar Elevators) has apparently not been renovated, except for its interior. The brown electrostatic powder-painted elevator door has a vertical straight metal handle and a rectangular-shaped semi-transparent wired glass window. The stair railings are formed from vertical elements (iron profile) connected to two horizontal sheet iron elements. Currently, the handrail is brown while the other railing element is beige oil painted. The entrance door of the examined flat was designed and manufactured by Bedri Kökten, together with the cloakroom unit inside (Figure 5).

4.3.3. Interior of the flat

The living room of Flat 6 (belonging to Hande Kökten) still has period furniture, such as the dining table, seating group, console, and cabinet. Contemporary photographs indicate that the room used to be wallpapered, although the wall surfaces now use white satin paint over plaster. A wooden paneled surface, which reaches a sub-beam height, runs from the wall adjacent to the kitchen to the balcony. There are two different cabinets with different modules mounted on this panel surface. In front of these units, in the part facing the balcony, there is a seating group consisting of a triple sofa, two armchairs, and a rectangular coffee table. Earlier photographs show a dining area close to the kitchen, consisting of a rectangular dining table with six chairs, and in the section close to the balcony, a seating area consisting of two Scandinavian armchairs, two-winged chairs, a small coffee table, and a table with shelves and drawers. Photographs of earlier years show a seating group consisting of a triple sofa, two armchairs, and coffee tables

of various sizes in the section close to the room's entrance door. In the same area, there is a piano, two armchairs covered with striped fabric in claret red-beige tones, a pouf, and a furniture unit thought to be used as a table with the cabinet door opened behind them. Two crystal chandeliers are still used for lighting (Figure 7).

4.4. Results of Dolunay Apartment Block

4.4.1. Facade

Dolunay and Konak apartments are both characteristic of multi-story apartments with cubical, symmetrical facades, frequently seen along İzmir's shoreline after 1950. The main entrances of the apartments are from Cemal Gürsel Street while their rear facades open to the garden, which is used as a parking lot. As in the other apartment buildings examined, the original wall-window-balcony integration was balanced on the front facade. However, the facade could not be preserved because some balconies have been enclosed. The building is differentiated from surrounding blocks by its wooden shutters in different brown tones on the front and rear facades. As in Gediz Apartment Block, these shutters have a system detail that allows both air and light to enter when closed.

"After we moved into the flat, we had shutters made... My father decided to have shutters because a thief broke into the apartment at that time... There were those who changed the shutters made at that time; ours did not change... The window here is aluminum metalwork. Because wood would not support such a large sheet of glass, the aluminum sliding door was made; this is the original version." (Heyecan Bayar, interview, 2019).

The permeability of the white-painted iron profile railings used for the balconies increases the transparency effect on the facade. Glass and black cast iron were used for the entrance door. The building's name and number in cast metal letters appear on the first-floor balcony parapet (Figure 3).

4.4.2. Apartment common area

In the apartment common area, for the entrance; ceramic tiles in light

brown-salmon tones are used within frames created with white-gray marble flooring. Marble in brown-beige tones is also used for the floor in front of the apartment entrance door to create a pattern in the entrance hall by combining it symmetrically with white marble borders. The stairs are covered in beige terrazzo with mosaic pieces in white, gray, pink, and brown tones while the landings have mosaic tiles in the same tones. The entrance hall walls have vertical strips of marble in pink and white-gray tones. The right wall has 18 metal anthracite mailboxes arranged in two rows. The elevator door in dark red oil paint preserves its originality. It has a long metal handle and a rectangular semi-transparent window. Most of the original flat doors have been replaced with solid wood-like steel doors while the thresholds of each flat have various materials, such as white marble and granite (rosa porino). As in the other examined buildings, the white oil-painted stair railings have a simple design of three profiles arranged linearly and attached to the vertical elements at two points (Figure 5).

4.4.3. Interior of the flat

The living room of Flat 4 (belonging to Heyecan Bayar) has wall panels and furniture elements designed for different functions.

"The wall panels are original. There were pieces of real leather where the panels were, but because they got so dirty over time, we had to cover them up later... The design is the same. So those cabinets and their handles on the walls are original." (Heyecan Bayar, interview, 2019).

The wall panels, vitrines, and buffets are walnut veneered (solid or chip-board) with a synthetic finish. The inner parts of the panels are wallpapered while the cabinet doors are covered with rattan. The glass cabinet doors have wrought iron frames that give the effect of stained glass. The wall panels were originally used on the wall surface between the living room and the kitchen. These panels have brown leather-covered surfaces. However, since this wall has been demolished, these panels could only be identified from a family photograph and oral history records.

Unlike the other furniture and sofa units, the dining table, located on the right when entering the living room, is a recent design.

“The dining table has always been located here. Our living space was here because we are a family spending time in the living room. It was never thought that we should keep the living room closed when a guest comes in.” (Heyecan Bayar, interview, 2019).

The lighting element above the dining table has also been renewed, although its circular space on the ceiling has been preserved. Today, only two of these circular lighting spaces designed at three different points remain. There are two separate seating groups.

The seating group in front of the dining table, consisting of two armchairs and a sofa, has a rustic design in line with the massive furniture fashion common in the late 1970s and early 1980s. The cushions have a patterned velvet fabric in light green tones. There is also a rectangular coffee table with walnut veneer and synthetic/polyester finish and a small coffee table on the side. The second seating group consists of a sofa and two armchairs covered with beige velvet. In front of the kitchen area are two armchairs covered in cream leather. These seats were bought after the 2000s. There is another walnut veneer and synthetic/polyester polished rectangular coffee table in this area (Figure 7).

5. Findings

The building examples selected from Karşıyaka, İzmir between 1965 and 1980 reflect the modernization process of Turkish society while conveying the housing, design, and production approaches of the period. The architectural elements and interior designs of these buildings are dominated by a modernist style that supports high living standards. The architects of the period continued the traces of the international modernist style and applied functionalist and rationalist features in their plan scheme, facade, and interior design. They combined the limited materials and construction techniques of the period with the modernist style and tried to represent an international modernist language. The selected buildings have international and modernist styles in their facades with large openings, facade organizations, a new type of floor plan, and interior details. On the other hand, the combined use of traditional and international styles in the interiors makes the modernist architectural styles of these apartments unique in today’s conditions.

Modernism, known as the “International Style”, has created diversity in the architecture of both Turkey and abroad, depending on local conditions. The 1950s are considered the period it was introduction and acceptance of the

Table 2. The characteristic features of case study apartment buildings regarding facade, apartment common area, and living room. Prepared by authors.

	Gökçeoğlu Apartment Block	Gediz Apartment Block	İpek Apartment Block	Dolunay Apartment Block
Facade Layout	<ul style="list-style-type: none"> Wall-window-balcony integration Entrance wall surfaces are beige marble Entrance door is glass and ironwork Solid wooden door handle located in a large transparent opening The name and number of the building located on a glass surface Continuation in horizontal direction through balconies Angled balcony form Solid-void balance 	<ul style="list-style-type: none"> Wall-window-balcony is balanced on the front facade Openings continue along the balcony On the wall surfaces in front of the apartment entrance door, travertine in two different beige tones was used There is an asymmetrically shaped aluminum door handle The name and number of the building located on a glass surface Cubic, multi-storey apartment building with a symmetrical facade Balcony doors have wooden shutters, allowing both air and light Heavy mass effect is alleviated by putting the ground floor back 	<ul style="list-style-type: none"> Wall-window-balcony integration Wall surface is beige travertine Currently, entrance is wrought iron double-wing door On the original entrance door, the name and number of the building located on fixed glass Balcony railings has vertical thin iron to increase transparent mass effect Solid-void balance 	<ul style="list-style-type: none"> Facade couldn't be preserved and balconies enclosed Entrance door made of glass and black cast iron The building's name and number in cast metal letters appears on the first-floor balcony parapet White-painted iron profile railings used for the balconies increases the transparency effect on the facade Solid-void balance
Apartment Common Area	<ul style="list-style-type: none"> Iron stair railings: beige oil paint, linear three profiles along the slope of the stairs Elevator door is light beige oil painted Flat entrance doors are solid, oil-painted oak wood with brass door handles Apartment material for the entrance hall is mosaics Up to the first floor landing, black mosaics with white pieces, upper floors and landings: brown-gray mosaics First box has thick wooden shelf with an orange lacquer finish, upper surface hinges open as a cabinet door Seven white metal post boxes with locks Stairs: mosaic floor covering 	<ul style="list-style-type: none"> Iron stair railings: beige oil paint, linear three profiles attached to the vertical elements from two points Elevator door is original light beige oil painted and a circular metal handle and rectangular semi-transparent part window of wired glass Flat entrance doors are solid, oil-painted oak wood with brass door handles, front of the apartment door: palladiana mosaics Apartment door: palladiana mosaics; entrance hall: tile mosaics Up to the first floor landing: black mosaics with white pieces; upper floors and landings: gray, black and white mosaics Seven white metal post boxes with locks Stairs: mosaic floor covering 	<ul style="list-style-type: none"> Iron stair railings: iron profiles connected to two sheet iron The handle is brown, the railing element is beige oil painted Elevator hasn't been renovated, it is powder-painted with brown electrostatic paint with vertical metal handle Level difference in the transition from the entrance hall to the elevator hall decreased to a single step, originally entrance hall: horizontal - vertical elements, different textures and materials Entrance hall flooring: black tile mosaics with white pieces Nine white metal post boxes with locks Stairs and landings: grey mosaics with black and white pieces 	<ul style="list-style-type: none"> White oil-painted iron stair railings: linear three profiles attached to the vertical elements at two points Elevator door in dark red oil paint preserves its originality with a long metal handle and a rectangular semi-transparent window Entrance hall walls: vertical strips of marble in pink and white-gray Floor in front of the entrance: marble in brown-beige Ceramic tiles in light brown-salmon tones used within frames created with white-gray marble flooring Dark brown metal post boxes with locks Stairs: beige mosaics with pieces in white, gray, pink, brown tones; landings: mosaic tiles in the same tones
Living Room	<ul style="list-style-type: none"> Three seating groups in the living room: First set: two seats and a coffee table Second set: a sofa set (one triple and two single seats) and a coffee table Third set: five armchairs, two with armrests and three without, massive walnut sofa set which is a local 1950s' replica of Louis Philippe period furniture Tall glass showcase (Chiba cabinet) Mirrored, wooden telephone stand from the 1980s Pendant lighting: brass and opaline glass chandeliers produced in Europe in the early 20th century as oil lamps before the conversion to electric lighting Dining area: a table and eight chairs, mahogany and Sapete-coated polyester polished solid wood Buffet (credenza), part of the dining table set 	<ul style="list-style-type: none"> Flat 12 has two seating groups: First set: four mid-century modern armchairs and a sofa The other set: a massive walnut sofa and two armchairs Living room furnishings reflected mid-century modern period with materials: polyester, Formica, etc.) and design (straight lines, geometric forms, etc.) Traces of the modern movement after the Bauhaus movement: the design of armchairs, sharp-edged coffee tables with geometric designs, polyester-coated bookcase unit, and office furniture with industrial materials Two crystal chandeliers for lighting There is an eight-person dining table which belongs to Mobilio, located close to the entrance door. A glass cabinet of four modules is positioned symmetrically behind the dining table 	<ul style="list-style-type: none"> The living room of Flat 8 has period furniture, such as the dining table, seating group, console, and cabinet A wooden paneled surface: sub-beam height, runs from the wall adjacent to the kitchen to the balcony Two different cabinets with modules In the part facing the balcony, a seating group consisting of a triple sofa, two armchairs, and a rectangular coffee table Close to the room's entrance door, a seating group with a triple sofa, two armchairs, and coffee tables In the same area, a piano, two armchairs covered with striped fabric in red-beige tones, a pouf, and a furniture unit Two crystal chandeliers for lighting There is a dining area with a rectangular dining table with six chairs, a seating area with two Scandinavian armchairs, two-winged chairs, a small coffee table, and a table with shelves and drawers in the original usage and placement 	<ul style="list-style-type: none"> Two separate seating groups: The first set: two armchairs and a sofa, has a rustic design with the cushions patterned velvet fabric in green tones, a rectangular coffee table with walnut veneer and synthetic/polyester finish Second set: a sofa and two armchairs covered with beige velvet, another walnut veneer and polyester polished coffee table The wall panels, vitrines, and buffets: walnut veneered with a synthetic finish Glass cabinet doors: wrought iron frames The lighting element has been renewed The dining table is not included in this analysis as it was renewed

International Style of architecture in Turkey. On the other hand, International Style was seen as a reinterpretation of Modern Architecture after World War II abroad (Gürel, 2007). We can see the reflections of the “International Style” in the local context through these four apartment buildings: simple designs, functionality, clear and rectilinear forms, horizontal and vertical lines, wide horizontal openings, applying natural materials, use of new materials and technology.

Additionally, the modernist architects in the World -Adolf Loos, Alvar Aalto, Charles-Ray Eames, Eero Saarinen, Frank Lloyd Wright, Gerrit Rietveld, Le Corbusier, Louis Kahn, Louis Sullivan, Ludwig Mies van der Rohe, Marcel Breuer, Philip Johnson, Walter Gropius, etc.- advocated the principle of holistic design, or Gesamtkunstwerk (designing and arranging every object and item with a consistent modernist intuition, from the chair to the paintings hanging on the wall or the flowers in the vase), to justify their authority by proving that they are experts in all areas of design (Bozdoğan, 1996). It would not be wrong to say that the selected buildings’ architects adopted a holistic design principle in all architectural and interior architectural details from the facades to the living rooms. The analysis of these buildings also gave information about the period they belonged to, and the national and international trends applied by the architects. The architects of these four apartment buildings incorporated innovative details into their design approaches to enhance the architectural and spatial quality, particularly architectural elements, new materials and techniques, technological developments, design strategies, construction technologies, and trends that were typical of the period from 1960 to 1980. The architects carefully considered both architectural and interior scales in the details that followed a continuing and holistic pattern on the facades (Figures 2 and 3) and interiors (Figures 4, 5 and 7). By considering both the interior furniture and materials as well as the modern architectural tendencies, the architects created original works. The distinct architectural details gave all four studied buildings their architectural language

and identity. The buildings contribute to sustainability, efficient use, and adaptation to changing needs with the help of the innovative details of the facades and interiors. These still carry the characteristics of their time while responding to the needs of today’s users.

Findings regarding the prominent features of the four apartment buildings according to the analysis can be presented below:

5.1. Facade

The simple design concept, the wide openings, the horizontal linearity created by the concrete floor slabs and balconies on the facades successfully reflect the characteristics of the modernist period (Figures 2 and 3). A deep perspective was created by the angled balconies in Gökçeoğlu Apartment Block and the angled connection of the glass section next to the balcony in İpek Apartment Block. This design, in addition to providing a better view, also creates dynamism in the mass. The large balconies and permeable iron railings in the Gediz and Dolunay Apartment Blocks decrease the mass effect of the buildings. The ground floor of the Gediz Apartment Block, which has been pulled back from the ground, also supports this lightness effect.

5.2. Apartment common area

All four buildings have large halls and transition areas, especially on the ground floors (Figures 4 and 5). The apartment entrance doors are made from either iron (Gökçeoğlu, İpek, Dolunay Apartment Blocks) or aluminum (Gediz Apartment Block) and wide windows. The original aluminum entrance door of İpek Apartment Block was replaced with a cast iron door but keeping the original materials of the apartment entrance hall. The common areas and stairs of the four buildings use tiles and terrazzo (stair landings) for the floors but travertine, marble, plaster and paint, and mirrors for the walls. The stair railings have simple designs of oil-painted metal ironwork. The elevators were manufactured by various companies: Hisar (İpek Apt.), Borser (Gediz, Gökçeoğlu Apt.) and Günaylar (Dolunay Apt.).

5.3. Interior of the flat

The four buildings share various similarities in their designs, particularly the simplicity of plan schemes, foregrounding functionality in the apartment interiors, customizing rooms according to function, and separating areas that require privacy through a corridor plan scheme (Figure 6). The living and dining areas (Figure 7) are located on the front facade of all flats open to the balcony while the relationship between the view and the street is maximized by large windows and glass sliding doors for all horizontal and vertical openings. Seating groups are in two or three different positions to allow different seating arrangements. Dining tables are located in front of the adjacent kitchen wall. In İpek Apartment Block (Flat 6), the relationship between the living room and the kitchen is provided by a sliding service window on the furniture unit of the common wall. Three flats have solid rectangular walnut veneer dining tables whereas the other is circular (Gökçeoğlu Apartment Block-Flat 4). There are consoles in the same place as the dining table in the living room. These consoles form modular furniture elements with open, glass, or closed shelves in the flats in Gediz and Dolunay Apartment Blocks. In Gökçeoğlu and İpek Apartment Blocks, they are table-height sideboards. In all four examined flats, the seating groups and dining area in the living room are arranged to reflect the family's prestige, original family furniture is retained, and new additions or changes are made in accordance with the existing furniture. The most significant contribution is the change to the living room wall to make an open kitchen in the Dolunay Apartment. The pendant lighting elements and the dining table were also renewed in this flat. All four flats use solid oak parquet flooring in the living room.

In short, the social areas are used separately from the private areas, but also relate to each other through the corridor. This is a typical feature of modern housing that reflects the period's social life. However, the plan scheme was also affected by the need for narrow lots, the street, and the view orientation. Another

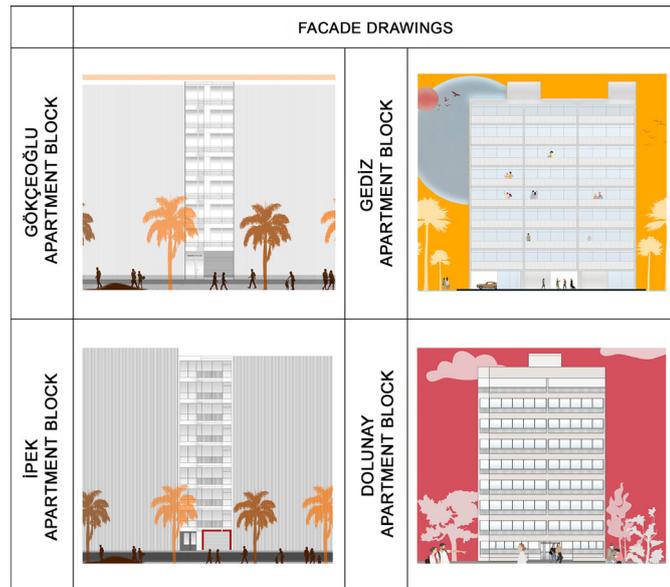


Figure 2. Facade drawings of case study apartment buildings. Prepared by the authors.



Figure 3. Facades of case study apartment buildings. Prepared by the authors.

er indication of social life is the wide, deep, canopied balcony design. In short, the buildings' features convey the extrovert family life of the period. In line with the period's housing plan modernization and new construction techniques, the dining and living functions are con-

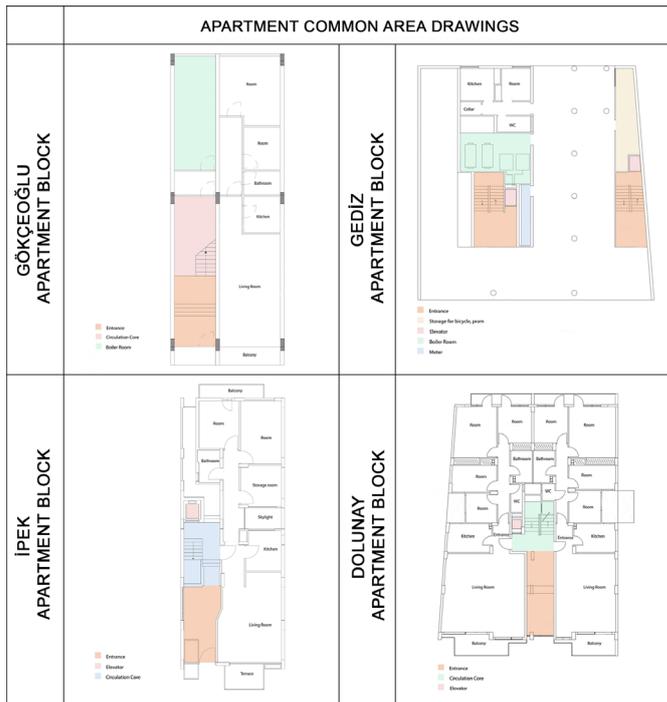


Figure 4. Apartment common area drawings of case study apartment buildings. Prepared by the authors.

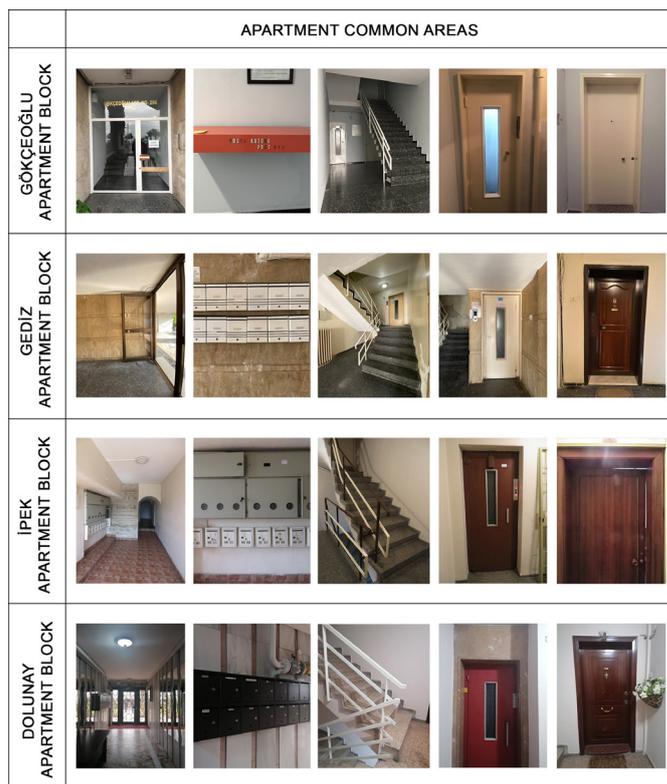


Figure 5. Apartment common areas of case study apartment buildings. Prepared by the authors.

tained in one single area while wide openings are provided for the front facades and living rooms. Technical progress is also reflected in the provision of elevators.

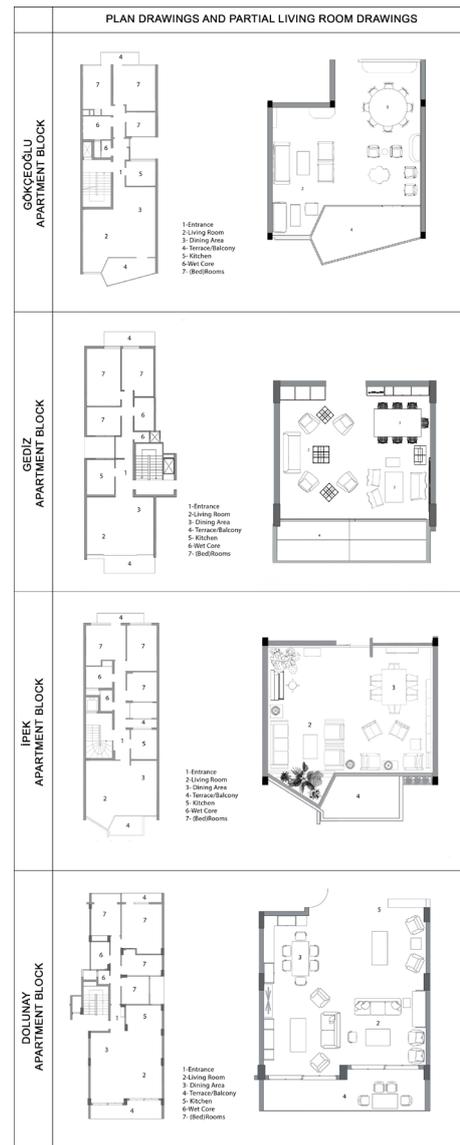


Figure 6. Plan drawings and partial living room drawings of case study apartment buildings. Prepared by the authors.

6. Conclusion and future remarks

As a milestone in the history of Turkish modernism, the apartment has numerous values and goals. It is a tangible example of social change molded by political and cultural ideas of Westernization, modernization, and progress in the sense of modernity and architectural modernism. “Modern” is associated with a sanitary, up-to-date, and popular way of living. The apartment, as a manifestation of these ideas, also connotes cleanliness, higher living standards, and socio-cultural superiority. Apart from economic reasons, the apartment was a major contributor to the proliferation of all these characteristics. High-rise

residences, which were coded in the language of modern architecture, were used to bring such meanings and themes of political and cultural modernism to life at the same time.

The interiors of the apartments reflect a transitional environment in which the connection with a universal civilization and the opposition to tradition coexist. Modernism and everyday life ideals are redefined in these interiors, taking into account regional, cultural and social diversity. The spatial structure and material culture of apartments, which are direct markers of current existence, reflect the plurality, complexity, and uncertainty of modern architecture.

New apartments, particularly emerged after 1965, consisting of modern domestic interiors, were often defined by their comfort systems and hygienic conditions. The interiors provided a perfectly hygienic environment that aroused interest in living there. Kitchens and toilets were likewise automated and creatively constructed to implement new cleaning concepts and physiological routines. The connection between hygiene and modern interior design spawned several new ideas. Plastics began to take place in designs as hygienic materials that would improve home space and daily life. Products such as Formica, melamine, vinyl flooring, and flooring had become popular in interior architecture and furniture designs due to their durability and hygienic properties.

This examination of interior design and its material culture raised questions about the apartment's schematic understanding in the Turkish context. The flat, as a symbol of modernity, had layers of significance that were rich, dynamic, and varied. The emphasis on home interior space demonstrated that "modern" was not merely a reflection of dominating Western architectural styles. From the outside, what looked to be a cohesive Modernist expression was a complicated spatiality inside the apartment that embodied cultural norms, shared values, and implicit assumptions.

Although the interiors of the residences have cultural distinctions and divergences, there are some common-



Figure 7. Living rooms of case study apartment buildings. Prepared by the authors.

alities and similarities. The agreement that resulted from the tensions and conflicts between the architects' and designers' daily practices and the apartment owners' daily practices permitted the absorption of a new Western understanding through furniture and interior design. Different ways for harmonizing new notions with the local mechanism were produced by the dynamics of society. Meanwhile, modernization accentuated society's hierarchical class connections. Modern architectural principles were reinterpreted considering traditional values, and new connections were made between ideas like modern and traditional, culture and civilization, and local and universal.

All these implications related to apartments and modern lifestyle were explored on İzmir's apartment buildings and interiors of the original flats by searching for local modernism traces. Documentation, oral history studies, and deeper analysis of interior elements contributed to the research at different scales regarding urban and interior architecture, and daily life practices. Detailed micro-historical studies on the actors and components of the architec-

tural and interior design products of the period have strengthened the discussions and interpretations of housing production in the modernist period.

The approach of this study can also be extended to other areas in and around İzmir with significant architectural heritage, to other building functions, and to other time periods. Shorter periods with important breaking points could be studied specifically. Future studies could expand the approach to interdisciplinary research from architecture to furniture design including housing, interiors, and modern heritage.

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Appendix 1

Date of the Interview:	
Place of the Interview:	
Personal Information:	
Date of Birth:	
Place of Birth:	
Sex:	
Profession:	
Place of Residence:	
Personal Information	<ul style="list-style-type: none"> - Could you please introduce yourself? - Date, year, and place of birth? - Data about the family, where they are from, whether they are immigrants? - What is your education status? - Information about marital status, whether they have siblings, family...
Housing Relation and Environment	<ul style="list-style-type: none"> - How many years have you lived here? Are you a tenant or landlord? - Memories of the environment, what do you know about the environment? - How was the development/change/transformation of this district? - Historical information about the build. The construction of the building, its history, what happened in this area before? - Old neighbors - New neighbors. - General data about neighbors, common or prominent features.
Interior and Furniture	<ul style="list-style-type: none"> - Plan organization. - What are the original parts of the place? (Joinery, interior doors, shutters, flooring, wall covering) - Furniture (fixed furniture) kitchen, bathroom, walk-in closet, cloakroom. - Furniture (movable furniture) sofa, chair, table, showcase, sideboard, unit, coffee table, bedroom furniture, etc. - Wet Areas (baths and toilets, sanitary ware, accessories, etc.) - Finishing materials, lighting elements, accessories...
Visual Materials and Documentation	<ul style="list-style-type: none"> - Family photos, Newspaper clippings, Household goods/documents related to the house (warranty documents, which can give ideas about the furniture/names of furniture companies can be accessed), Old magazines, Postcards, Letters, Calendar sheets...
Daily Household Items	<ul style="list-style-type: none"> - Records, Turntables, Musical Instruments, Radios, Telephones, Gas Stoves, Stoves, Bathroom Sets, Ceramics, Turkish Bath Sets
Facade Analysis	<ul style="list-style-type: none"> - Balcony railings, iron parts (flowerbed, separators, etc.), sun shading, lighting elements, apartment name signs, exterior finishing materials (plaster, paint, stone coating, etc.).
Apartment Common Areas	<ul style="list-style-type: none"> - Entrance doors, mailboxes, elevators, tables, chairs, all finishing materials, stair railings, steps, apartment doors, etc.
Apartment Plan Scheme Analysis	<ul style="list-style-type: none"> - Plan organization, original parts, circulation, etc.